

University To Honour Five Today



DR. HENRY F. HALL



EDGAR ANDREW COLLARD



DR. HUGH H. SAUNDERSON



DR. W.W.G. MacLACHLAN



WALTER S. JOHNSON, QC

One hundred ninety-five degrees and sixty-one diplomas will be conferred on students graduating at the Founder's Day Convocation this afternoon. In addition, three Montrealers and two educators from outside the city will be awarded honorary doctorates.

Dr. F. Cyril James, Principal and Vice-Chancellor announced on behalf of the Senate the candidates for the highest honours which the university can bestow. Dr. Henry F. Hall, who retired earlier this year from the Principalship of Sir George Williams University, will be invested with the degree of Doctor of Laws, as will Dr. W.W.C. MacLachlan of Pittsburgh. Edgar Andrew Collard, the Editor of the

Gazette, will receive the degree of Doctor of Letters and Dr. Hugh Saunderson, the President of the University of Manitoba that of Doctor of Science. The degree of Doctor of Civil Law will be conferred on Walter S. Johnson, Q.C. The convocation address will be delivered by Mr. Collard.

Henry F. Hall

Henry F. Hall was born in Cowansville, Que., in 1897. He attended McGill University, the Montreal Diocesan College and Harvard University, and in 1956 was granted the degree of Doctor of Laws by McMaster University. Dr. Hall was appointed Student Counsellor of Sir George Williams College in 1926, Dean of the College in 1935, Principal in 1956. Following his retirement as Principal on July 1 of this year, he has been made Principal Emeritus and is continuing as a full-time Professor of Natural Sciences at Sir George. He is also an active member of the Board of Governors of the Montreal Theological College.

W. W. G. MacLachlan

W. W. G. MacLachlan, Professor of Medicine and Associate Professor of Pathology at the University of Pittsburgh, received his M.D.C.M. from McGill University in 1907. After a three year internship at the Montreal General Hospital he was appointed Pathologist at the Mercy Hospital in Pittsburgh, a post which he continued to hold after his appointment to the University of Pittsburgh.

Dr. MacLachlan is a member of the American Medical Association, the Pennsylvania Medical Society, the Academy of Medicine, the Biological Research Association of American Pathologists and Bacteriologists, and the Association of American Physicians. He is also the author of many scientific papers

and in 1921 was the first physician to describe lung cancer.

Edgar Andrew Collard

Edgar Andrew Collard, who has been Editor of the Montreal Gazette since 1953, was born in Montreal in 1911. He received his B.A. degree from McGill in 1935 and his M.A. in 1937. Mr. Collard was appointed Associate Editor of the Gazette in 1944, and received the National Newspaper Award for Editorial Writing in 1940, 1950, and 1959. Among other literary achievements, he is the author of "Oldest McGill", published in 1940.

Hugh H. Saunderson

Hugh H. Saunderson, President of the University of Manitoba, received his B.A. from University of Manitoba in 1924, his M.Sc. in 1930, and his Ph.D. from McGill University in 1932. He was appointed Professor of Chemistry at the University of Manitoba in 1934, and became Dean of The Faculty of Arts and Science, a position he held until 1947, when he accepted the post of Director of the Division of Information Services, National Research Council in Ottawa. Dr. Saunderson remained with the Council until his appointment as President of the University of Manitoba in 1954.

Walter S. Johnson

Walter S. Johnson, Q.C., distinguished jurist and writer of legal works was born in St. Johns, New Brunswick, in 1880. He received his B.A. degree from McGill University in 1903, and his B.C.L. in 1908. Mr. Johnson is an honorary member of the Royal Architectural Institute of Canada and the Province of Quebec Association of Architects and has received an honorary doctorate from the University of Montreal. He is also the author of many legal works, the most noted being his Conflict of Laws.

Medicare Will Spread, Claims NDP Speaker

"I feel that the basic, decisive Medicare battle was won in Saskatchewan this summer," Dr. Charles Taylor, Assistant Professor of Political Science told a noon-hour meeting yesterday. Taylor went on to tell the McGill New Democrats that Saskatchewan would be an example for the spread of Medicare in North America.

by CARLO MILLER

Taylor, describing what he called the "tradition of Western capitalism", said "the feeling that each man should be ultimately responsible for himself alone is only a cover for the idea that some should prosper at the expense of others."

Speaking of this idea in regard to Medicare, he told his audience that "the idea that a person should save money for the possibility of a future illness is patently nonsense." He pointed out that illness can strike abruptly and is more expensive than a large segment of society can easily afford.

"No one has ever suggested that we let people die if they haven't got a millionaire's income with a millionaire's disease, but the attitude of the right wing parties has been to deal with each individual case as it arose," using methods such as the means test to determine if the individual involved deserves to receive financial assistance with his medical bills.

NDP Stand

He described the New Democratic Party as being "bitterly opposed" to such a system for three reasons. First, a class of people who are not the worst off in society, but who still can ill afford ex-

pensive medical treatment, would not qualify for assistance by the means test.

Second, the means test itself "involves a fundamental amount of humiliation. It often means that people must virtually pour out the story of their lives before some bureaucrat to receive assistance with their medical bills. Often what happens, I feel, is that the person involved chickens out."

Finally, Taylor said it means that people who needed medical attention often put off going as long as possible, either because they can't afford it or didn't want to go through the embarrassment of the means test. He said that some system to cover all the costs of medical care was needed, i.e., to make medical care free to all.

He mentioned that in the recent Saskatchewan Medicare crisis, the feeling was that the government hadn't consulted the doctors enough before passing the act, and that when it was passed it was felt that it threatened the right of the doctor to prescribe for the patient, and the doctor-patient relationship.

"This impression was almost totally false," he declared. The CCF government in Saskatchewan had put the principle of Medicare before the people in the 1960 election. He felt that the doctors' later objection that they approved of the principle of the plan, but not its application was "nothing short of dishonesty," as the election had clearly been fought on the principle of the plan.

He condemned the attitude of the Saskatchewan College of Physicians and Surgeons who, "instead of playing an impartial role, played a direct role by sending out propaganda in the form of a pamphlet entitled Doctor and State Medicine,

asking doctors to work on their patients to vote against the plan."

He also stated that the pamphlet hinted that intimate facts of the patient's life would be exposed to "bureaucrats leering over the salacious details."

He continued that there was lit.
(Continued on page 3)

Psychology Department Sets Exhibit For Upcoming Open House Visitors

The Psychology Department has planned an extensive series of exhibits for Open House '62, ranging from films on animal experimentation to a machine which examines the brain's functions.

The Animal display will deal, amongst other things, with the testing of rats for discrimination and stimulation, putting them through mazes, and studying the effects of alcohol on them.

The Human display includes exhibits of clinical work showing equipment used in the diagnosis of neurotic and psychotic states and a pneumograph measuring and recording breathing rates and depth. There will also be a delayed feedback machine to study the effect of feedback of the voice in speaking and a Broadbent Phenomenon which studies the way material is organized by the brain before speaking.

A teaching machine will be in operation in order to demonstrate how these work.

Other displays dealing with humans will be experiments with the visual field of the eyes and a mirror drawing apparatus to show the difficulty of performing an act

with only a mirror image to work from. Papers, books and articles written by the Psychology Department will be on hand for those interested.

Another feature of the department will be a display of teaching machines. Instruction on these is of two types. The Linear Approach of which the main proponent is Dr. F. Skinner, consists of the student answering questions arranged in a sequence of steps. In this way the answer is axiomatic and few errors are made.

The Branching approach, developed by N. Crowder consists of

multiple choice questions answered by a segment of information.

Errors Explained

If the student selects the wrong answer he is led to alternate information explaining his error. Programmed texts of this kind have been devised for use in schools and universities and are useful not only to the slow worker but also the fast. Another important feature of this program is the reinforcement feature, when the pupil making the correct response is rewarded. In this way a learned atmosphere is created in the school.

(Continued on page 2)

Lectures Cancelled

Because of the Founder's Day Convocation, all lectures and laboratory periods, except those in the Faculty of Medicine and the Faculty of Dentistry, will be cancelled from 3 pm to 6 pm today.

Book Exchange Ends

Today is the last day for the Women's Union Second Hand Book Exchange. It is absolutely the last chance for students to buy second hand books. The exchange will be open until 2:30 pm. Students will be advised in the Daily next Tuesday, October 9 just when and where they can pick up their money or their books.

Panel Will Examine Civil Service Role

OTTAWA — A four-man team from the Federal Civil Service will visit McGill University on October 10 to acquaint students with the functions of various departments and the role of university graduates in government administration.

The team is comprised of representatives from the Civil Service Commission and the departments

of Trade and Commerce, External Affairs and Justice.

The meeting with the students will take the form of a panel discussion and will be chaired by John Harcourt, university liaison officer for the Civil Service Commission.

He will be assisted by Harold M. Maddick, assistant director of the Trade Commissioner Service, J. R. Maybee, director of personnel for the External Affairs Department and R. Bedard, associate deputy minister of Justice.

The panel discussion will take place in the Redpath Museum on Wednesday, October 10 at 2 p.m. All students are welcome and there will be an opportunity to ask questions pertaining to the federal government service in Canada and abroad.

"FORGE" Sets Early Deadline For Entries

In an all-out efforts to get Forge on campus before the Christmas holidays, the staff has set the deadline for contributions at Thursday, November 1. Poetry and creative prose of a non-fictional as well as a fictional nature should be typed and handed in at the Forge office in the Union basement or to John in the Tuckshop as early as possible.

This year Forge plans to present material of a more universal nature to its readers. The emphasis of the magazine in the past has been toward the more experimental aspects of writing. The editors hope to present a readable and strongly felt expression of creative writing at McGill this year.

SCOPE Presents Bluegrass Group Next Wednesday

"The New Lost City Ramblers", who will perform at Redpath Hall, October 10, was formed in 1958 with the intention of recreating the rough, ragged music of the mountain string bands of the late 1920's, and early 30's.

The trio is composed of Mike Seeger, younger brother of folk singer Pete Seeger and an impressive singer and instrumentalist in his own right; John Cohen, a New York City photographer, and Tom Paley, a Rutgers University mathematics instructor.

In a recent article in "Down Beat" magazine, Pete Welding described them as "individually and collectively . . . three of the finer representatives of the younger group of urban folk artists who have kept alive the traditional songs and the traditional ways of playing and singing them."

Their program — including versions of such tunes as *The Baltimore Fire*, *Shady Grove*, *The Bell Cow*, and *Brown's Ferry Blues* — displays the richness and the variety of the country string band tradition.

The Group will appear here Wednesday, October 10, at 8:30 p.m., in Redpath Hall, courtesy of the McGill SCOPE Committee.

Open House . . .

(Continued from page 1)

and the lesson is always prepared. Scale models of McGill expansion of teaching and research facilities will be on hand for the public to see on October 12 and 13, in the Lobby of Redpath Library. By looking to the future now McGill is preparing for an expected doubling of the enrollment.

Byline CUP . . .

by
Eve Coupland

Battles vs Bias

MCGILL DAILY—

The Mississippi segregation case is no longer an issue just concerning Mississippi; nor is it something which can be circumscribed just in terms of de-segregation. Its importance transcends any geographic boundaries, and it defies any sociological categorization. It strikes at the very heart of an international constitution — the constitution of human rights. These rights are not exclusive to any state, nor are they the rights of a chosen few. They do not have their origin in colour, nor their justification in privilege. They are the rights of man.

It is essential that students across the continent clearly express their stand. It is a responsibility which attaches to us as students; it is a duty which obligates us as men . . .

Yet, we in Canada, have a little bit of cleaning up to do right in our own back yards. Perhaps we are even more guilty because small-mindedness is often guiled with hypocrisy . . .

THE UNIVERSITY OF BRITISH COLUMBIA

Vancouver Alderman Tom Campbell says there is no need to point out racial discrimination in housing because everybody knows it exists. Speaking in a radio interview, the alderman said a Negro student who took part in the University of British Columbia survey on housing was "looking for trouble".

THE BRUNSWICKAN

This paper ran a reprint from *The Ubyssy* which stated that a survey of UBC's reporters found that a Negro reporter was turned down at more than 50% of the houses at which he applied and that a white reporter who followed him a few minutes later was accepted at every house refusing the Negro. The white reporters were told stories voluntarily of how members of other races had been turned away.

The housing administration said that discrimination is unknown to them.

THE UBYSSY

Earlier the *Ubyssy* had run a statement by University housing-head John Haar who had said:

"Right now we don't have any responsibility for landlord-tenant troubles."

Upperclassmen at McGill may remember our own housing situation last year when the ISA issued a protest against the Rooms Registry. They asked prospective landlords to underline the races to whom they would not rent rooms. They also may remember the story about the West Indian who was refused a room in one of our on-campus fraternities.

THE VARSITY

The University of Toronto Students' Administrative Council has taken positive action upon this situation on their campus. The SAC's action follows newspaper reports last month that one out of three landlords registering with the U of T Housing Service refused to sign a slip saying, "In conformity with the Universities policies of non-discrimination, I will not refuse to rent to any students, teachers, or other personnel of the University because of race, creed, colour, or national origin."

The U of T formed an Education Committee in the fall of 1959 as an 'ad hoc' committee to search for a way of combating racial discrimination at the U of T. A result of this was the creation of the Race Relations Lecture Series, designed to inform the campus of race relations and race problems as they exist not only here, but in other parts of the world.

"What is important is that we educate these people," states Dr. Hill of the U of T, referring to the prejudiced landlords.

THE RYERSONIAN

The *Ryersonian* is the daily paper of the Ryerson Institute of Technology. Like the U of T, Ryerson is situated in Toronto. They took a survey which apparently proved that Negro students at Ryerson have encountered no racial discrimination. "We found accommodation for about 200 students and still had over 200 vacancies," said Ron Arthur, Ryerson's housing registrar. "When we heard of the U of T's difficulties, we offered to turn these addresses over to them," he added.

"U of T complained that Ryerson had not asked landlords to sign a non-discrimination pledge and had not investigated the rooms. They balked at doing this themselves, but said they would phone back. They didn't bother," he concluded.

In Canada these issues are sub-surface, and have to be made obvious in order for them to be eliminated. In other parts of the world firearms are needed to protect individual freedom. The "Wits Student" is not a CUP paper, it hails from South Africa, yet as it emphasizes the necessity for the solution of racial problems, we will paraphrase one of their lead stories.

THE WITS STUDENT

"The corruption of education at all levels in South Africa is not a problem which can be seen or treated in isolation to the general corruption of the basic principles of democracy in the UN Declaration of Human rights, but as an integral part of it . . . Therefore the solution to the problems in the field of education can only really be solved once the pattern of apartheid and totalitarianism which blight our country has been removed."

"Almost every white student belonging to the National Union is required to submit to racially exclusive military training. Thus they are fighting for the moral right of individual South Africans not to allow themselves to be used for the further protection of Apartheid by force."

This then, is the end result of discrimination. Students who are fighting that they might not bear arms against fellow-students, that they might not be forced to kill the young men and women who sit with them in classes day after day.

Whatever became of:

Nero C. Caesar,

CLASS OF '577



Whenever conversation on the campus turns to music, someone is sure to mention the name of Nero Claudius — the man with the golden lyre. No other virtuoso on this difficult instrument has ever come close to the renown achieved by this boy from Antium. In his formative college years, Nero was something of a traditionalist, but at his apex he came very close to what moderns call "Le Jazz Hot". Those of his contemporaries and relations who survived the era he dominated — and they are regrettably few — recall that in his final phase he was strangely preoccupied with torch songs. His career reached its peak in Rome in a blazing performance of his famous lyre solo against a trumpet obligato by a group of cats known as the Praetorian Guardsmen. Rome was never the same thereafter.

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PAPT Lectures Open to Public

The Provincial Association of Protestant Teachers has invited the public to two meetings on Friday, October 5, in conjunction with their current convention.

The first of these lectures will be given by Professor Michael Brecher on Colonialism in Asia, at 10:45 am in Synod Hall behind Christ Church Cathedral. A question and answer period will follow.

A second lecture will be given by Mr. Arnold Edinborough, well-known author, lecturer, radio, television broadcaster and editor, on The Role of Education in Canada's Future at 8:15 in the Assembly Hall in the High School of Montreal. The presentation of awards of Scholastic Merit to outstanding Quebec teachers will take place at that time.

Taylor...

(Continued from page 1)

the foundation for the feeling that the government had not consulted the doctors enough either before passing the Bill or implementing it. He said the College of Physicians and Surgeons had appointed three of their members to serve on the Royal Commission to investigate Medicare who later refused to sign the majority report and later signed a minority report recommending a private insurance company scheme.

"Even after the government passed the Bill with some minor changes as a concession to the minority group," Taylor said, "and asked the College to meet with them to discuss it, the College refused for three months, then countered with a request very much like the minority report." The counter-proposal called for a private company scheme, and would have involved "at least two means tests for patients claiming assistance."

"In the end," he concluded, "they came around finally to accept the principle and this, I feel, was a great victory for the government. The essential principle has been established on this continent, and it is now only a matter of time until it will spread to the rest of the country."

New TV Debating Series Launched

Tomorrow at 11 am, two of McGill's finest debaters will display their talents on television. The event is the inauguration of a debating series by the CBC program Youth Special.

Debating for McGill will be Gordon Echenberg and Irwin Cotler, both well-known debaters at McGill.

The debating series will be presented every second week on Youth Special and McGill is one of several Canadian and American universities taking part. The other colleges participating in this series are Harvard, Columbia, Yale and Brandeis from the United States, and Sir George Williams, the University of Toronto and three others from Canada as well as McGill.

Prizes

Winners from each debate will be awarded ten points and the ultimate winner of the round-robin will win a set of Encyclopedia Britannica as well as a substantial grant for his university. In all, McGill will have six debates on television.

Gordon Echenberg, as well as being President of the Students' Society, has had much experience in debating. He represented McGill in various intercollegiate tournaments in the United States and Canada and was a member of the only team in McGill's history to have defeated the Norfolk Penitentiary Debating team.

Echenberg's partner in the Norfolk debate was Irwin Cotler, his partner in the forthcoming television series. Cotler, as well as being Editor-in-Chief of the Daily, has also had extensive experience in debating and at one time was the President of the Debating Union. He has represented McGill at various tournaments in Canada and in the United States and has participated in public debates at McGill for several years.

In his last public debate which was against Harvard University last year, he and his partner, Gordon Echenberg, convincingly defeated the Harvard contingent.

Novice Training

The second in the series of Novice Debating Training Lectures will

Scarlet Key

Former Scarlet Key members are urgently needed to assist during Open House, October 12 and 13. Volunteers may leave their names with John in the Tuckshop.

be given on Tuesday at 1 o'clock in W260 of the Arts Building.

Irwin Cotler, Editor of the Daily and a past-President of the McGill Debating Union will deliver the lecture.

His topic will be the organization of material for debate.

The first training talk was held on Thursday and was given by Gordon Echenberg, President of the Students' Society and a prominent debater himself.

The lectures, which are given by the Debating Union offer novices a chance to learn the art of debating as painlessly as possible and help prepare them for trips and tourna-

ments around the northeastern parts of the United States and central Canada.

Third Lecture

The third training lecture will take place on Thursday when the topic will be the methods of proof. This also will take place in W260 at 1 o'clock.

The fourth and final lecture in the series will be held on the following Tuesday when the topic will be the rebuttal.

At the termination of the series there will be practice debates for the novices prior to their going out of McGill to various intercollegiate tournaments.

J. H. Meredith Offered Place At U of A

CALGARY — The University of Alberta Students' Union has invited James H. Meredith to attend their university all expenses paid.

Meredith, who was the first Negro ever enrolled in the University of Mississippi, turned down the offer, saying, "My people have hoped and prayed and fought for the right to have a decent education. I don't think they all could go to the University of Alberta in Calgary."

Meredith stated nevertheless that he was grateful for the offer.

It's
Fun

PREVIEWS

Today

RIFLE AND PISTOL CLUB: Rifle, 7-9 pm; pistol 9-10 pm at the rifle range in the gym. Prospective members welcome.

MCGILL FOLK MUSIC SOCIETY: First meeting at 8:30 pm in the Walter M. Stewart Room of the Union. Mr. Sam Gesser will speak. New members welcome.

NEWMAN CLUB: Daily Mass, 1:05 pm, and Rosary, 4:05 pm, at Newman Chapel. Communion Supper, 6 pm, Newman House; admission 75¢. Fall Frolic at Union Lounge, 9 pm, 75¢ stag, \$1.25 drag.

INTERNATIONAL STUDENTS CHRISTIAN FELLOWSHIP: Trip to St. Hilaire at 6:30 pm. Call AV. 8-9428 after 3 pm and meet at lane near 3440 Shuter St.

SCARLET KEY: Members are reminded of the Convocation assignment, 3:20 pm, at the gym.

E.U.S. BOOK EXCHANGE: All texts and instruments must be removed by their owners on or before Oct. 5, at 2 pm. No claims

for either books or cash will be considered after closing. Iron Ring Room.

PLAYERS CLUB: Anyone interested in working on make-up committee meet in Club Office in Union at 1:15 pm.

AFRICAN STUDENTS ASSOCIATION: Welcome and Uganda Independence Dance, at 9 pm, in the Union.

OUTING CLUB: Free weekend for house opening at Shawbridge. For information, phone VI. 5-2023.

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WORLD UNIVERSITY SERVICE

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on THURSDAY, OCT. 11 at 1 pm in Club Room

All persons interested in working on WUS or Treasure Van please attend.

MCGILL DAILY

Fifty-second Year of Publication
The Oldest College Daily in the Commonwealth

The McGill Daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone AV. 8-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

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IN CHARGE OF THIS ISSUE

NEWS: loose o'roka (news desk), marjorie allenby, hallie swieg, erica pomerance shirley koren, fran klein, bonnie stern, sue altshul, george hariton, wenda mcnevin, carolyn stewart, anne beatts. SPORTS: enn raudiep (desk), jessie mclean, dave mcfarlane, olav nilfand, iver riff. PHOTOS: harry joseph frederick bloomfield. To the Varsity: Give Amaron all the hard jobs, and thanks to tiny.

OCTOBER 5, 1962

The Pursuit Of Knowledge

"Are colleges killing education?" This somewhat paradoxical question was posed by Oscar Handlin as the title of his provocative article which appeared in a recent edition of The Atlantic. It raises a question of increasing concern to professors and students, an issue of vital importance to all institutes of higher learning, and a problem which we at McGill must carefully consider. For its history is intimately linked with our entire quest for broader educational values.

Mr. Handlin is concerned about the subversive effect in most universities of a stifling competitive atmosphere, which places extreme emphasis on marks and class standing. This emphasis is not merely a psychological scheme of inducing students to work harder by tantalizing them with numerous honours and awards. Its effect is fundamental, determining who shall pass and who shall fail, who shall be admitted to the prestige schools, and who shall be turned away, who may receive financial assistance and who must go in want, who can secure the top position upon graduation, and who must settle with a lower station. Although some competition is certainly inevitable, and probably desirable, nevertheless as an ultimate obligation the university ought to remain a place of learning. Otherwise this distorted emphasis will produce great losses to the individual student, and through him to society. On this issue Handlin is most forceful:

"I speak now . . . of the ablest, among whom the qualities of excellence might be found. These young people secure an admirable training in the techniques of the correct answer. They learn to remember; to be accurate, neat, and cautious . . .

"They cannot afford the sense of the tentativeness of knowledge, of the Imperfection of existing formulations. Writing against the clock, they must always put the cross in the right box and round out the essay with an affirmative conclusion . . . By the time they carry their diplomas away, they have missed an education — that experience which, by the exposure of one mind to the thinking of others, creates not answers but a lifetime of questions."

The great importance in an open society for a process of selection, of guiding people into professions appropriate to their talents cannot be disputed. Unfortunately an atmosphere of strict competition, and reliance on test performance does not have a highly reliable predictive value, and places a premium upon those individuals who can adapt to the varying standards of quality and interpretation of their respective teachers. But even more unfortunate perhaps is the tendency for this evaluation to become self-fulfilling for the student only to enter a certain field if his 'academic standing' (as opposed to his real interest) is in the top percentile. All this may discourage the more sensitive scholar and induce him to leave college in search of an education which he may feel has been lost in the glory of a marathon quiz program.

If we separate the functions of examiner and teacher, and adopt an examination system that tests general knowledge, appreciation and creativity rather than the ability to parrot back specific facts, in a specified format, this might sustain our broader educational values in their competition with competition. Otherwise our universities will exist not for the pursuit of knowledge, but the pursuit of pursuit itself; they will become places where winning is the highest goal and learning is only accidental.

Letters To The Editors

Doubts Islam Only Solution

Dear Sir,

In the Daily of October 2 you published a rather comprehensive article entitled "Culture — its History and Future". Authored by Nisar A. Siddiqi of the Institute of Islamic Studies, the article makes a fine attempt to understand the Human Condition in the context of past and current history.

But it falls flat on its face when Mr. Siddiqi comes up with the usual solution to all our problems: that the future of culture "lies in the lap of Islam". This refrain should be familiar to all of us: we have heard it proclaimed by just about every religion, extant or extinct, and by political dogmatists of all ages to the present era. This concept of a single solution to all the ills of mankind and of a universal culture to the exclusion of all others has led the world to its present impasse.

What is there to Mr. Siddiqi's claim that is not valid in other cultures? What makes Islam so

much whiter than all other brands? Is it so pure that a Jew may saunter through the Casbah without getting his throat slit? Is it better than the Unitarianism of Dr. Albert Schweitzer? — than the Hinduism of Mahatma Gandhi? Is it superior to atheistic humanism? I say no to all of these, and I defy Mr. Siddiqi to show me proof positive that I am wrong.

If Mr. Siddiqi is doing research on Islamic culture, then he should continue to carry it out in the spirit of objective scientific enquiry, not to offer the one culture in which he is obviously engrossed as the culture of the future. If 20th century civilization is going to survive the present impasse (and I rather doubt that it will), there will probably emerge a world community of many cultures, the eclectic approach. Let us hope.

Ron Fleischman.

Objects To Films For Frosh Only

Dear Sir,

It seems to me that the Friday night showings of the McGill

Film Society are organized for the benefit of the entire student body. If this is so, why were all of the tickets put on sale and indeed allowed to be sold out on Activities Night?

Activities Night is organized primarily for the freshman class and is attended largely by first year students. While I feel that freshmen should be extended every opportunity to take advantage of campus activities it is wholly unfair that they should have been given the opportunity to buy all the tickets. Let us not forget about the remaining eight thousand upperclassmen.

Jack Sherman, DDS 1.

A Reply To Mr. Ramsey

Dear Sir,

Tuesday's Daily carried a statement by Mr. Ramsey of the famous bookstore which was a blatant untruth. He accused "Disgruntled" of confabulating the incident about the bookstore refusing a clergyman from the University of Montreal the privilege of shopping there on Monday, September 24 at 4:40.

This incident did occur and the record must stand corrected.

"Disgruntled".

Advice To Certain Girls

A well-known fact of life is that

women do much that frequently makes men wonder exactly why they do it.

And on the McGill campus men are

wondering why so many otherwise charming girls buy so much chewing gum and having bought it chew it.

Because don't the girls know that

their Pepsodented teeth and Helena Rubensteined lips would have much more sensual appeal if only they'd lay off chomping Chiclets,

And don't they realize that men

of good taste are repelled by the unlovely spectacle of mouths that were made for kissing busy instead masticating lumps of artificially-flavoured putty a spectacle which tips off said men of good taste that the girls involved are uncivilized ill-bred hicks and if these girls ever have daughters their daughters will undoubtedly be similarly uncivilized ill-bred hicklets?

D. G. Mayerovitch

We Get Letters

Remember — we can only print what we can read.

We receive lengthy epistles, scribbled in the first white heat of anger, after reading one of our more inflammatory editorials; but, unfortunately, completely illegible.

We receive intelligent but badly-written letters, misquote the authors in the process of having their letters typed out, and are forced to run embarrassing apologies and retractions.

We receive some just plain stupid letters, but have to plod painstakingly through them at a rate of about five words a minute, only to discover at the end — and they are usually depressingly long — that they are completely unusable, or were written by one of our own staffers as an elaborate hoax.

Please type all letters, double spaced, on one side of the paper, and please keep them down to a reasonable length — like the ones in this paper — before dropping them into the Daily office mailbox in the Union basement.

Eat At

The Union Cafeteria

Sample Menu

Tues. Oct. 9

Baked Sheperds' Pie
Breaded Veal Choppette

Wed. Oct. 10

Spaghetti with Meat Sauce
Pot Roast of Beef

Thurs. Oct. 11

Hot Pork Sandwich
Curried Lamb with Rice

Fri. Oct. 12

Baked Macaroni with Cheese
Swiss Steak

MCGILL DAILY PANORAMA

Vol. 2

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No. 2

Guided Tour Through

NATIONAL FILM BOARD

In schools, Christopher Columbus becomes real to sixth graders. In universities a flower reaches maturity in one hour for the edification of botany students, and in movie houses Montrealers study the fate of the Eskimo while they wait for the main attraction. The National Film Board of Canada is responsible for these phenomena, not only in Montreal, but across Canada.

The NFB building on Cote de Liesse houses a most interesting conglomeration of industries and crafts. In the modern edifice artists, scientists, photographers, historians, actors and writers strive to provide Canada and other nations with challenging and interesting documentaries.

James Lysyshyn, information officer for the NFB, took this Daily reporter on a fascinating, if confusing tour of the building. The first room we entered resembled a small and luxurious theatre. The seating capacity of the theatre is apparently about three hundred. One of seven theatres in the building, but larger than the rest, and more opulent, it is used for screenings and group-viewings.

Control Panel

At the back of the room there is a control panel, where several men were testing the sound track of a movie called "Children at Play." The conductor and composer, Mr. R. Fleming, sat

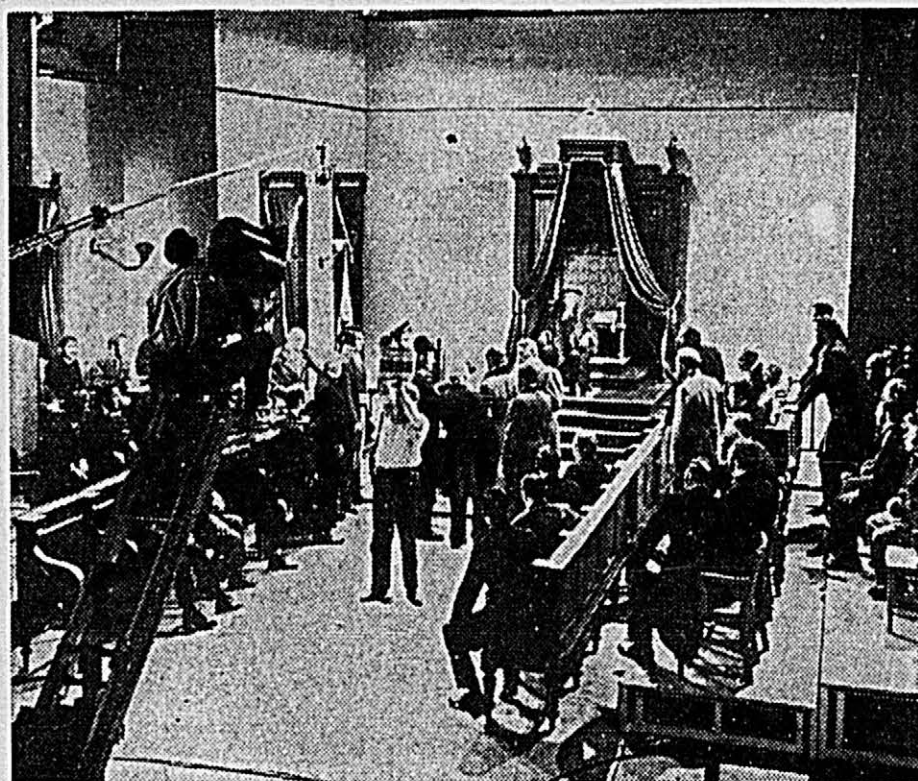
movie were being completed. In one corner half a fort lay against a wall, and in another half a French mansion complete with mahogany panelling was being constructed. Adjustable scaffolds hung from the ceiling, being used now for construction, and later to be used for lights. The studio, known as a "shooting stage" gave one the uncanny feeling of being in different places in different times, at the same time.

We walked out of early French-Canada into the hallway, then we proceeded along several long corridors, and up flights of cement stairs until we reached another viewing room. This one was much smaller than the first, and was completely dark. Here a few women and a bearded man in sun-glasses were watching "rushes" of the latest Stratford festival. These were backstage and unposed shots. The term "rushes" applies to the film just as it comes from the cameras without editing or splicing.

Kate Coughed

I watched Kate Reid in curlers read a letter and tear it up. She yawned loudly and coughed several times; she apparently had a cold. Then she told the cameraman to go away because she was about to change. The next shot was the hair-dresser as he fixed her wig onto her head.

We left Kate Reid to her hairdresser and visited the animation department. First we saw the construction of "film strips", strips of still pictures with



Cameras and other paraphernalia of a modern shooting stage seem out of place in this scene from "Lord Elgin", one of a series of movies on Canadian history the National Film Board has produced. Educational films form a large part of the NFB's production.

made of old etchings dealing with the Industrial Revolution in England.

In another department, a man was busy sorting out piles of flower-slides, preparing a film on Canadian flowers for the schools. He had asked photographers across the country for coloured slides of flowers, and he had been literally snowed under by thousands of Canadian flowers.

The sub-titles for the strips are printed on a "hot-press". The printer arranges his type into the headline, and then heats his press. This is applied to an acetate-compound paper which rests on a celluloid square. The heat causes the headline to be printed upon the celluloid, which is placed upon the film directly and thus eliminates the need for superimposing.

Our next stop was the cartoon department. The National Film Board provides the CBC with many of its cartoons, such as "The Singing Workmen — Don't Wait For Spring, Do It Now."

Cartoons

In cubicles lined with drawings artists drew rows of tiny pictures. One artist had developed a method of drawing directly onto adding machine tape. I watched as he sketched the antics of a "crazy chick". The little yellow figure on paper seemed to have a life of its

own, and he worked rapidly. Another artist worked on little pieces of drawing paper about four inches square, and rows of these pictures were stuck into his wall with pins.

Photo Labs

We left the artists with their work, and visited a noisy room full of blue colouring where colour films were being developed. We also saw the official photo lab, and a botany lab where a time-lapse camera took shots of a growing plant. There was also a tank with a glass wall that held underwater plants, and another glass tank of fishes. In another room was a chemistry lab where all the chemicals used in developing and engraving were stored.

The distribution manager told me that the NFB has produced many films of interest to national, religious, and educational groups.

However, he said, most people do not know what is available, or they feel that they have no access to them. The NFB is owned by the Canadian Government, and lends its films free of charge to libraries and organizations. Film libraries may charge a service fee, but that is usually the minimum.

For example, NFB has lent a film called "The Universe" to the Institute of Air and Space Law at McGill. This is scheduled to be shown on October 12.

behind the panel and turned a red knob. Suddenly the room was filled with light and pleasant music; we sat in the soft green seats to listen to it. The screen at this point was blank, but I was told that the conductor would later watch the footage of film go by on it, as he listened to the music being piped down from the sound room.

Costumes

Soon the music finished, and we took our departure. Small make-up rooms and changing rooms lay on either side of the cement corridor. Through a door on the right was the costume department, where gold and royal blue velvet hung beside buckskin and canvas, intended for a film on the life of John Cabot, the famous explorer. They had just arrived, the costume mistress explained, for shooting would take place soon.

The film studio was close at hand, and there the sets for the John Cabot

printed sub-titles. These are often used in schools, to portray various aspects of history and science.

The one we watched being made was the story of Christopher Columbus as told in old Renaissance manuscripts. The camera focussed on the print and a central figure appeared upon the film, then moved through the print highlighting certain aspects of the picture, until the story behind the picture was self-evident. This job was completed by the film-editor, who reorganized the shots, eliminating parts of the film, and so produced a film-strip that was unified in continuity and plot.

We watched the film-editor, Dave Mayerovitch, as he worked on a strip that would form part of a movie entitled "The Exploding Metropolis", and which would deal with the dangers and advantages of an expanding city. He was busy highlighting aspects of a strip



The New Lost City Ramblers will appear at McGill next week, in a program of "old timey music" presented by SCOPE. The three musicians came together to form the New Lost City Ramblers in 1958.

WASHINGTON POLITICAL MAKES UNSUCCESSFUL

ADVISE AND CONSENT. Produced by Otto Preminger. Screenplay adapted from the novel by Allen Drury. At the Showdon Theatre with the following cast...

Henry Fonda	Burgess Meredith
Charles Laughton	Gene Tierney
Lew Ayres	Don Murray
Walter Pidgeon	Frankie Fane

Three years ago, Allen Drury's "Advise and Consent" was widely acclaimed—and deservedly—as one of the finest political novels of the decade. Against the vivid background of Washington D.C. House Committees, press galleries, and social affairs, the author wove a dramatic plot concerning the President's nomination for the Secretaryship of State.

Opposition

The nominee is opposed by members of the Senate Subcommittee, for his alleged "better red than dead" attitude, and when former connections with a college communist cell are revealed, he resorts to perjury to clear himself.

Tension mounts as the President (near death) stands by his man despite his lies— "...he's the only man who can do the job"; the Russians launch a manned rocket to the moon; and a rising demagogic "peace-monger" blackmails the honest Senator-Chairman of the investigating committee to force a favourable decision.

Before the dénouement, the harassed chairman commits suicide, the President dies, and the issue of political honesty has suffered at the hands of expedience. The novel's main success lay in its straightforward and intelligent portrayal of this tragedy of high politics in a period of world crisis.

Otto Preminger, noted for rarely successful attempts to adapt

best-sellers for the screen, has done no better with his latest film. In trying to capture the tense mood of the novel, he has merely succeeded in creating a verbose melodrama which never really makes its point.

His biggest mistake is in determinedly sticking to the original plot. In so doing he has left himself no room to develop the central characters in depth, except by the use of nonsensical clichés, and pointless overdramatization. All of which serves to destroy the tragedy.

For those unfamiliar with the novel, the first twenty minutes of "Advise and Consent" should prove thoroughly confusing. Senators run around, pursued by reporters, the majority leader and whip try to secure votes, and the nominee makes himself scarce. Once the investigation begins, things begin to clear up a little. At this point we get down to some good solid acting and the film states its case clearly. But after the intermission, everything falls apart.

Crisis Gone

For some reason, the world crisis touched off by the Russians is completely eliminated from the screenplay, which makes the tension of the second half seem artificial. The crisis of the blackmailed Senator (who had a brief affair in Hawaii, during the war, with a fellow soldier) is played up to the stage of undue hysteria, while the political issue is obscured by double-crossings, and other underhanded dealings on both sides.

The film ends amidst great confusion as to who are the heroes and who the villains, and leaving unsolved the moral issue: should a man have to account endlessly for acts or beliefs of his past even if his thoughts and ways of life have changed?

On Location

Mr. Preminger has taken his cameras on location and the scenes shot against the United States government buildings (tourist guides included), set the proper mood.

It is surprising, however, that with the impressive cast he has assembled, the general quality of the performances elicited by the producer-director should be way below par. Indeed, actors

CHARACTERS IN SEARCH OF PLOT

ADVENTURES OF A YOUNG MAN. Screenplay by A. E. Hotchner based on "In Our Time" and "A Farewell to Arms" by Ernest Hemingway. Directed by Martin Ritt. Produced by Jerry Wald. At the Palace Theatre with the following cast:

Nick Adams	Richard Beymer
Dr. Adams	Arthur Kennedy
Mrs. Adams	Jessica Tandy
The Battler	Paul Newman
John	Eli Wallach
Rosanna	Susan Strasberg

In the rather tedious span of 2½ hours, Nick Adams, the central character of the Jerry Wald version of Ernest Hemingway, breaks off with a girl friend, runs away from home, gets beaten up by a brakeman, joins the Italian Army, sees a friend killed beside him in First World War fighting, is severely wounded himself, watches the death of his fiancée and is told his father committed suicide while he was away.

"So many things happened to me", Nick modestly tells his mother in perhaps his only moment of passion in the film. However, Richard Beymer, a large, vacant-eyed young man who plays Nick Adams with a minimum of effort, appears to bear his afflictions remarkably well.

Nick's use of the passive verb provides a clue to the weakness of the film. Roaming the countryside in search of experience, he learns nothing about himself and after 150 minutes is still the same characterless lump of vague literary aspirations he was at the beginning.

Blame

Much of the blame for this lies in the original material, which is not basically suited for dramatization. Sherwood Anderson's "Winesburg, Ohio" was a major influence on the "In Our Time" stories of Nick Adams' Michigan boyhood; as in Anderson, each story has character rather than plot as its central interest, and what emerges in the film, which for the first half is fairly loyal to Hemingway, is a series of vignettes, some (such as Paul Newman's portrayal of a punch-drunk fighter) extremely well done.

The only fairly continuous story line concerns Nick's shrewish mother and weak father who eventually commits suicide; as Hemingway's own father and perhaps he himself also took their own lives, this appears to be a rather opportunistic use of reality.

The entertaining early scenes are outweighed by a dismal last half, when the scene switches to Italy. The wide screen glows with color; Nick Adams continues to be as clean-cut as Richard Beymer; the Italians are quaint and picturesque. But the coarse humor, the atmosphere of sordid despair, and the deliberately simple and unrhettorical phrasing of Hemingway's book are absent from the screen. In his early work, Hemingway served both as an American mirror and an American conscience, and the film gives only the former.

Love

Hemingway's treatment of love is exceptionally difficult to present visually, and it is no wonder that the film falls into the traditional clichés of romance. Hemingway's heroines are mostly stereotypes of intense femininity, not much more complex than the fold-outs in Playboy magazine; Hemingway's love stories are stories of love, not of lovers. The precise prose of his narration and his capacity for definitive phrasing supply the lack of characterization, and while all other values are denigrated, such pallid specimens as Catherine Barkley and Robert Jordan's little rabbit

Maria are made to seem the spiritual descendents of Cleopatra.

"Adventures of a Young Man" is not an impossible film, and in view of its intractable subject matter, is even a good adaptation. But the syllogism "Hemingway is American; Hollywood is American; therefore Hemingway is Hollywood" is a false one.

TOM TAUSKY

PANORAMA

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L INTRIGUE UL MOVIE

Don Murray (the blackmailed Senator), Henry Fonda (the nominee), and Peter Lawford (a Senator) turn in unusually poor performances, completely underplaying every situation that arises. Gene Tierney, a socialite-hostess, seems lost as she unenthusiastically reads her lines.

Charles Laughton and Walter Pidgeon, both accomplished scene stealers, fare rather poorly as opposing Senators, while Burgess Meredith and Franchot Tone, in comparatively brief roles take most of the honours. Lew Ayres comes with the strongest characterization of the film as the forgotten Vice-President who comes through in the end, with George Grizzard, overacting as the peace-fiend blackmailer, doing the poorest job.

The camera work, as always in Hollywood, is excellent, but an inappropriate musical score keeps popping up and is quite annoying. To those who may have read and enjoyed the novel, the film will probably be a disappointment. Everyone else should find it a far from boring political melodrama giving a basic insight into the complex machinery of government by which our southern neighbours are ruled (Political Science 325b).

FORD

CONTROVERSIAL CENTURY IN ART

The exhibit of paintings from the Walter P. Chrysler, Jr. collection, at the National Gallery in Ottawa, is intended to illustrate the controversies that occurred in the world of art between 1850 and 1950; at the turn of the century it is true that these controversies began to rage in earnest, but now, from the not too advantageous viewpoint of the 1960's, we find that the arguments pro and con the various developments in art have died down to the quibblings and weak whimpers of an older generation who cannot be expected to become a part of contemporary life if they refuse to accept the enlightenment that has been gratuitously bestowed upon us all.

Reaction

Those contemporaries who also react against the results of artistic development do nothing more than condemn themselves to confusion and a continuing bewilderment in the face of contemporary life. The answer is simple: one has to live the now, and not the past nor the hereafter.

To emphasize this, I should like to quote from the introduction to the catalogue of the Dutch exhibit at the Montreal Museum of Fine Arts: "...today's art cannot be deduced from past creations, but it may introduce us to the society of today if we are willing to listen..."

The organizer of the Dutch exhibit of paintings, Willem J.H.B.

Sandberg, concluded his remarks at the Thursday evening vernissage with much the same type of exhortation, when he said that it is only through art that man can come to know and be happy with his contemporary society.

Understandable

If we have been ungracious to the older generation in a few of my comments, let me add that I find their opposition to the art since 1920 understandable — it is not easy to slough off old habits.

No one needs me to tell them what to think of the particular paintings in the two exhibits under review now. What I would like to do is to impart my own enthusiasm for those paintings and painters which seized my own emotions at the time of viewing.

First at the National Museum, Chrysler collection: a Picasso of the blue period halts your forward advance, and draws you to it on the right. This painting, "Two Women at the Bar", must be the bluest of the blue paintings, but you find when you look closely, that there is a remarkable greenish tonality to the whole painting, that the first impression of blueness fades, and you become caught up in thought about the hunched shoulders of the women, their depression, their own loneliness within their own thoughts.

You move on and see paintings you had never dared hope to see: Modigliani, with a superb por-

trait of Beatrice Hastings, a painting of sheer beauty with all the stops pulled.

Picasso

Again Picasso — and you see him as a cubist, an unmatched distortionist (with his Avignon demoiselle), and as a classical painter with two staggeringly massive female nudes.

As you can imagine, most of the famous names are there: Klee, Kline, Gauguin, Mathieu, von Jawlensky, Matisse, Marquet, Manet, ad infinitum. It is not possible here to give a representative view of them all, but before I pass on to give my general impression of the exhibit, I would like to point out that there are two paintings, which, in my estimation are especially worth seeing.

The first by Braque is of the painter and his model, and is an excellent demonstration of his later "flat" cubist style, where abrupt transitions from colour to colour are made without jarring the harmony and elegance of the composition at all.

The second painting is one by Georges Mathieu, made up of great mounds of red paint slashed and heaved upon a textured black background. It is titled "Nuit de Sang", and to me is the direct rendering of Christ's agony while hung up on that angled tree.

Riopelle

A final particularity: a composition of Riopelle's, not as good as some others I've seen, but it displayed more harsh brashness in a darker key rather than the lush beauty of Riopelle's work that I respect and always look forward to.

On the whole, the Chrysler exhibit is capable of accomplishing its purpose; that of illustrating the controversial evolution of art since 1850. However, I do not think that it was hung in a manner best suited towards that end. I realize the difficulties in hanging so large a display, but I think that a more determined effort could have been made to give it a chronological sequence, according to schools and movement. As it was, to give an undramatic and obvious illustration: cubist Picas-

so hung side by side with the great, uncubist, exuberant "La Danse" by Matisse. If the intention was to contrast a post-impressionist painter with a pre-impressionist, in any sort of a haphazard fashion, then this was not done either.

All of this is a small complaint, however, when one realizes what a fortunate opportunity this exhibit is to see many of those paintings which one is accustomed to admire in reproduction only.

In Montreal

To pass on to the exhibit of Dutch paintings at the Montreal Museum, which also had a specific intention: it desires to show the contribution of Dutch painters to the international development of art since 1945. It is an impressive exhibit, and I prefer to look at the paintings for their own sake, and not to try to relate them with any other developments contemporary to them. Those other paintings I will treat in the same way.

And yet, there can be no doubt about the importance of their contribution, especially when one considers the work of such men as de Kooning and Karel Appel. The exhibit, in contrast to the Chrysler collection, is extremely well hung, where imaginative use was made of backdrops suspended from the ceiling.

I found that this device, besides being an excellent way of using space to hang a large exhibit, also gave a touch of mystery to the exhibition halls — for as you wander in and out of these floating partitions, you cannot help but wonder what surprise the painting around the corner will hold for you.

A final word about the paintings — many of them share a common theme, such as human configurations with animals or highly abstracted landscapes. They are astonishing for their vigor and the brilliance of colour and texture. This is one of the best shows ever held at the museum, and you would really be doing yourself a disservice by missing it.

PIERRE COUPEY

Sellers Plays Dual Role In "Waltz Of Toreadors"

WALTZ OF THE TOREADORS. Screenplay by Wolf Markowitz based on the play "La Valse des Toreadors" by Jean Anouilh. Directed by John Guillermin. Produced by Peter de Serigny. At the Kent Theatre with the following cast:

Gen. Leo Fitzjohn Peter Sellers
Ghiselaine Dany Robin
Emily Fitzjohn Margaret Leighton
Robert John Fraser
Dr. Grogan Cyril Cusack

The adapting of a three-act play to a full-length movie is a difficult task at any time, but when the play is a product of the wit and subtlety of a Frenchman, and the movie is a British comedy, the transition must be especially smooth to compensate for the necessary omissions.

Fortunately, in the Waltz of the Toreadors, the loss of many of Anouilh's masterful touches was amply compensated for by the presence of a most amazing actor, Peter Sellers. In this picture, Sellers delivers the best two performances of his career.

Cast as General Leo Fitzjohn, just retired from the British army, Sellers must play the man both as an aging general with a youthful heart, and as a young major with a taste for beautiful women. This he does magnificently. The major is a young stallion, a soldier certain of his ability to dazzle the weaker sex. The general's part is much more complex. He must be short-tempered with the urgency of age, wheezing with the frailty of body, yet young with the spirit of a conquering hero. And Sellers meets every responsibility with just the right touch of pathos and humour.

Although the theme of the movie follows the play with relative accuracy, Wolf Markowitz has chosen to concentrate on the comic rather than the tragic. To do this, he locates the story in a rural English setting (the original play has its setting in France), permitting the frequent use of British humour.

The General chasing his wife (in bedclothes) across country on horseback while his wife rides a bicycle, the lover hiding under the bed choking his laughter as a cat tickles his bare feet and a competitor makes advances to the young maiden on the mattress above, and even a duel fought with umbrella and sword — never do those seem forced or contrived.

Basic Tragedy

And yet we never lose sight of the basically tragic struggle that Fitzjohn has to fight. Young in spite of his years and morally chained to an insatiable wife, he finds it increasingly difficult to follow his heart, and the young ladies.

It is impossible to imagine this movie without Sellers. He complements every scene and perfectly portrays a difficult character. The General is a man fighting to assert his youth by keeping a mistress (Dany Robin) in spite of the age and ugliness that surrounds him. He loses his mistress to his young protégée (John Fraser) and his youth to an hysterical wife (Margaret Leighton). But he never loses his love of life and his great perso-

nal dignity. A dignity that masks "the heart of an aging youngster still waiting to give his all."

FONORA



Cyril Cusack and Peter Sellers fence genteelly in a scene from "The Waltz of the Toreadors", adapted from the play by Jean Anouilh. Dany Robin and Margaret Leighton are also starred.

INSIDE PLACE VILLE MARIE

In last week's examination of Place Ville Marie, and more particularly the Royal Bank of Canada Building, I concerned myself with the exterior. I would like to point out once again that I am dealing only with the visual and psychological effects of the building. The functional problems are far too elaborate to consider in this limited space and, besides, the newness of the building invalidates such criticism as premature.

It is desirable that one approach the structure by way of the open square which faces the Sun Life Building, for this area is a most integral part of the design and serves as a forecourt to the entrance.

It is a significant fact that architects of the twentieth century have finally begun to accept their responsibilities in organizing the space surrounding their constructions. This open square affords the rare opportunity to view the building from all sides, to encompass it and experience clearly its three dimensional qualities.

Open Areas

The open areas around the building allow one to sense, as well, the attempts on the part of the designers to relate this building with those around it. In this respect many of the facades which border the Place Ville Marie are most acceptable, the one exception being that of the Palace theatre.

The streets bordering the area, with the exception of Dorchester, are not suitable for a building of this size. It would be fortunate if there were city planners capable of linking this dynamic area with the snarled city which encloses it. Yet by contrast with the crowded downtown streets it is truly an exhilarating experience to find oneself in a vast spacious plaza such as has been provided here.

I found the fountains and the plantings of evergreen trees artificial and not at all in keeping with the grandeur of the building and the immensity of the space. However, they cannot be said to detract too greatly from the whole.

Integrated

It has been necessary to refer to the open areas around the building in that the designer has tied these areas so closely to the interior. In truth they are quite inseparable and due to the effects of the large expanses of glass on the main floor, are constantly intermingled.

In discussing the interior it will be necessary for me to omit much that is of interest. I have selected those areas which are most representative of the concept of the cruciform building. I regret having to avoid an examination of the shopping areas beneath the building and the plaza, for some of the most complicated problems of town planning were grappled with in these lower levels.

Entrances

There are four main entrances to the building. Each of these entrances bear investigation as in each the problems of the entrance lobby or hall have been dealt with in a slightly different manner. The architects' original concept was that the four major tenants of the building would each be provided with an im-

posing and unique entrance.

Each of these "halls" is very large. No detail is permitted to detract from the majestic solidity of the huge fillers and vast slab walls. Color is kept to the barest minimum and blacks, whites and greys are used throughout the entire building. As I stood beneath the towering walls, staring upward into what might almost be termed a void, I was struck by the resemblance between this spacial composition and the psychological impact of the temples of the ancient Egyptians. Are we not dealing here with an architecture which strives for monumental grandeur, majesty, and an almost authoritarian force? Does man really belong in these awesome buildings?

Corridors

We move from the entrance hall now into the long corridors lined with steel-doored elevators. Here the atmosphere becomes slightly less awesome if not less glacial. The beautifully textured stone which enhances the walls is to be noticed. It provides a sense of relief after experiencing the super elegant surfaces of polished marble, glass and stainless steel. The wooden panelling of the elevator interiors is sufficiently warm and beautiful as to drive one into entering in an attempt to escape from the cold world of reality. However, let us resist the tendency and proceed to the main entrance and the hollow cubes which form the two main banking areas.

An individual entering from

the Place Ville Marie is confronted with a multitude of levels, the eye is confused by the complexity of innumerable horizontal planes. Straight ahead and slightly above eye level is the insignia of the Royal Bank executed in gold on a rich background of wood. It is amazing how an organic and warm surface such as this wood, becomes almost a point of reference in this sterile atmosphere.

Floating Cubes

We are channelled almost unconsciously upwards until we find ourselves in the banking halls, to either side of the en-

trance area. We are now inside the "floating cubes" located at the corners of the building. The cubic form is felt less strongly here perhaps due to the complicated division of the space, the elaborate avoidance of traditional right angled corners and the almost unbelievable interpenetrations of one area with another, of the inside of the building with the outside, of space with time, of solidity with transparency.

No more amazing intellectual sensation is available in Montreal today than that of standing beneath the "Light Domes" which pierce the ceiling of the Royal Bank Building and being able to look through them upwards to the tower of glass and steel soaring high into space. At that moment, one is both inside and outside; the integration is complete.

There are forty-nine levels above the plaza, forty of which

are designated as "office floors". In providing suitable space for so many varied purposes the architect faced a very demanding task. His response to the problem was simply to permit each tenant to evolve a solution meaningful to himself. Thus the tenant is provided with a specific amount of floor area which he may decorate and articulate as he wishes. A large number of designers have been privately hired to offer solutions to specific difficulties.

In that these completed floors are not the work of the original architect, we will not consider them. Through the kindness of the public relations department of "Webb and Knapp", developers of Place Ville Marie, I was permitted to visit the 41st floor, which is at present completely unfinished.

It was refreshing to see the work of the architect in its pure state before a troop of assistants and decorators had mutilated and elaborated it. It is unfortunate that a large building such as this tends to require the contribution of so many mediocre talents to the force of the original creator.

Raw Floor

On this "raw" floor I was able to visualize clearly the advantages and disadvantages of the cruciform concept. Four giant rectangular areas project from the central square core which contains the elevators. No walls whatever are visible, just a clear expanse of light and space. The building is cantilevered outward sixteen feet past the supporting columns and the effect of weightlessness is breathtaking.

It is on these upper levels that the essential simplicity of the building emerges. It was conceived as an answer to the

problem of providing the maximum quantity of natural light, and this it has succeeded in doing.

We have now completed our rather superficial examination of the Royal Bank building. From this short survey certain irresistible questions emerge. How does this building relate to the masterpieces of contemporary architecture? Is it a unique and important solution to the unsolved problems of skyscraper design?

Individual

Each of us will come to individual answers to these questions. I feel that this experimental design will be quite influential in the planning of future skyscrapers, though it is by no means the first cruciform building. I do not consider it to be a masterpiece, but this is purely a personal opinion.

As a modern building, it is fairly typical of its period. As a creative experiment, it has offered a solution of spirit and integrity.

Finally, it is my hope that the building will raise more general questions to the minds of thinking Montrealers. What exactly do we want of our skyscrapers? What do we, as human beings, need and expect of our architecture? If we are to develop an architecture typical of the great achievements of our age, we must ask these questions again and again, for the answers will eventually lead to buildings that are beautiful and alive and infinitely human.

The Royal Bank of Canada Building was designed by Henry N. Cobb, A. I. A. of the firm I. M. P. E. I. and Associates.

French Film:

'Lola Montes' Cinematic Masterpiece

LOLA MONTES. Screenplay by Max Ophüls based on the novel by Cecil St. Laurent. Produced and directed by Max Ophüls. Released in 1955. At the Salle Alain Resnais of the Elysée Art Centre in French only with the following cast:

Lola Montes	Martine Carol
The Squire	Peter Ustinov
The King	Anton Walbrook
James	Ivan Desny
Franz Liszt	Will Quadflieg
The Student	Oskar Werner

This film, considered in context, is a masterpiece of cinematic art. As art, it is authentic in that there can be no doubt as to what one's eyes are taking in. There are no attempts to be controversial for the sake of being controversial, new for the sake of being known, or obscure because it is the mandate of the age.

Experimental

At a time when convention was still very much de rigueur in the French film industry, Max Ophüls was experimenting with a new style. Up till 1955 when "Lola Montes" was shot, no one had dared to defy the classical conventions of time and place on the screen. "L'Année Dernière à Marienbad", which could be regarded as having achieved the apex of this new approach, viz. the indiscriminate juxtaposition

of time and place, owes its entire existence to Ophüls' early work.

Ophüls was an innovator. Like Thornton Wilder, his work in that respect has been vastly minimized, if not forgotten. But all true innovations bear that unmistakable stamp of truth, however eccentric it may appear. And just as Wilder is not considered an 'Avant-garde' dramatist in the obscure connotation which that brand of theatre evokes, so too Ophüls cannot be associated with the excessive, counterfeit, hocus-pocus that can often slip by as art, while we are thinking about a film, and forgetting to really look at and feel it.

Ophüls is no more obscure than a cigarette burn, a baby's cry, or a gaudy three-ring circus. And it is in just such a circus that we first see Lola Montes.

At the end of the nineteenth century, in the huge circus of New Orleans, Lola Montes is the heroine of a fabulous show: her own life as a dancer, woman of the world, and femme fatale.

Just as straightforward as the plot is the technique. The method of probing Lola's past that Ophüls chooses to use is that of

the flashback. And it is a simple use of a relatively simple technique. Never do we lose sight of just where we are in time and place, as infinitesimal pains have been taken to see to it that sets, make-up, costumes, music, and even acting styles, are impeccably authentic.

Baroque

Sets and costumes are of a flamboyant baroque, and they add to the effects of the movie camera, which seems to be forever ascending in spiralling, abortive circles, without ever allowing the circle to close — a very clearly set out idea of life, a life that can never be perfect because its opposite, death, so deems it.

The use of the baroque, precisely because it is an excessive use, has resulted in a simplicity and a lucidity that one would not normally associate with that style or period. Camera angles, super-imposition, camera angles, super-imposition, fade-out, camera angles, and all around Lola Montes, the woman.

Story Of Love

Lola's story is the story of love. She is an eagle of love, tracing indolent circles in man's

mind. She hovers broodingly over his emotions, she dominates a world where talent is expendable, where personal magnetism is a necessity, a world of traitorous truthfulness and loyal deceptions, where wills are whittled at and desires canonized, and where unscrupulousness and ambition are the pathway to the stars.

And from these dizzy heights she can only realize that, and fall, hopelessly lost, into her past. But not hopelessly. For fortunately the camera has captured everything.

Kaleidoscope

Everything — a kaleidoscope of glittering extravagance: Lola Montes, the circus performer, distraught, a physical wreck, decked out in sumptuous garb, attended by a flotilla of fussy footmen, aided and abetted by a host of thousands, odd little people running through the circus of her mind, and prodded on by the sadistic whiplash of her unctuous ring master (Peter Ustinov) into pursuing her past, into re-examining an arresting array of ancient affairs, arranged in a seemingly slipshod manner — the manner so peculiar to memory — nostalgic, stinging, and yet, evasively, fuzzily inaccurate.

JOHN JULIANI

PROFESSORIAL PROFILES: 2

d. o. hebb

mcgill's
space shots

McGill is presently actively engaged in the space race with its high-altitude research program in Barbados. This is the first of a series of articles describing the project. This one deals with what has been done so far.

High-altitude research is not new to McGill's engineers and scientists, but in carrying out all past work in the field, researchers had to rely on either aid from other institutions or simulated conditions; the desirability of proper facilities belonging to the University could not be overlooked.

The main prohibiting factor was cost. Rockets of various sizes had been used in the past to probe the upper atmosphere, as well as instrument-laden balloons, but expenses were too high. Then the faculty looked into a suggestion by Dr. G. V. Bull, now Professor of Engineering Science.

For several years, Dr. Bull had advocated the feasibility of firing probes into the upper atmosphere by high-powered guns, somewhat in the manner of wartime anti-aircraft shells.

Army Investigates

The U. S. Army's Ballistics Research Laboratory investigated and quickly confirmed the theory that the vehicle could be fired successfully, and at less cost than by any type of rocket.

The University then chose Barbados as the proposed launching site, for its clear tropical climate is a valuable asset. As well, McGill already has several experimental stations on the West Indies island making various kinds of studies.

Investigation began in detail about a year ago when support for the project was secured from the government of Barbados, the U.S. Army, Computing Devices of Canada, and the University of Toronto; in addition, the National Research Council agreed to help in checking and calibrating some of the instruments.

The project has been developed in two stages, the first of which emphasized the training of crews with a small 4" naval gun. The second stage, set up around a 16" gun, will permit payloads of 2,000 and 200 pounds to be boosted to 150,000 to 600,000 feet respectively.

Final Limit

That, however, is not the final upper limit; rocket boosters could conceivably push the payload beyond the pull of the earth's gravity.

Radio and radar will be multipurposed; they will serve to check whether or not the range is clear, they will track probes throughout the flights, and they will be used by the Department of Aviation in flight control. Additionally, the radar is capable of detecting weather disturbances.

The McGill project is a pioneering one, inevitably resulting in new problems. The probes will accelerate much faster than rockets, forcing some limitations in the instrumentation. But the low cost will permit many more experiments than would be possible with rockets, thus allowing frequent checks on the continually-changing atmosphere.

In all, the potentialities of the undertaking far outweigh any drawbacks.

LEW SOROKA

Donald Olding Hebb, Professor of Psychology and Chairman of the Department, is a man of many different capabilities. These include teaching, writing numerous papers and two books of psychological problems, and doing extensive research on these problems.

Dr. Hebb first taught in his home province of Nova Scotia. Born in Chester, he received his B.A. from Dalhousie University, then took the job of a high school teacher in the district where he lived.

He was three years older than his students, and they all called him by his first name. When the district inspector came to see him and his class, he consolingly told the aspiring instructor "never mind, I wasn't worth a damn the first year I taught either."

Go West, Young Man

After the school year was out, he headed west with intentions of seeing the world. When he reached Alberta, he helped with the harvest and decided that enough of the world had been seen.

He came back to Montreal to teach at Verdun High School and later became Principal of Rushbrook School. It was during this period that he became interested in Psychology, due to his reading of Pavlov and Freud.

During weekends and after classes, he took Post-Graduate courses at McGill so that in six years, he received his M.A. Having obtained his Ph.D. from Harvard, he went to Queen's University, where he was made a lecturer and then an assistant Professor.

At McGill, Professor Hebb found that to teach from various texts gave students conflicting opinions and they did not present the material the way he wanted to teach it. He first made sets of mimeographed notes and then wrote *A Textbook of Psychology*. This text gives the students one definite idea on psychology and is designed to make "students think."

He would "rather have a student learn to think for himself than have him memorize experiments done so far." Nevertheless, there are some difficulties in teaching from one's own text. He says he cannot be too objective, and must be careful not to be repetitive.

Television Teaching

The Psychology Department is using television teaching as an experimental method in order to reduce the size of some enormously large classes. The Chairman finds the innovation too new to yield any significant results.

He has in mind the tentative idea of introducing sound films made of the lectures into conferences. In this way, the lectures would become conferences, with an explanatory period after the lecture which would not take the whole hour. Thus the student would be able to ask questions while they were still fresh in his mind.

Teaching machines are excellent time savers, he says, both for the student and the professor, but only in teaching "well organized knowledge" which can be learned by memorization. However, they are not supposed to replace teachers, only prepare the student in the easier part of the course, so that the lecturer can start with more complex problems.

The only danger is that machinery. (Continued on page 6)

'NEATH THE HILL

with
robert prinsky
Newsfeatures Editor

Lovely day Wednesday, wasn't it? The sun was shining brightly, it was not "actually raining at the time" and there was the prospect that eleven o'clock lectures would be cut short by five minutes. Yes, it was the day of McGill's first fire drill in eight years.

People in Moyses Hall got off to an early start, although unintentionally. About three minutes ahead of time, the PA system spontaneously began emitting a loud gurgling noise which some thought was the alarm. Smoke was seen rising from a manhole outside the emergency door.

Professor Oliver, lecturing at the time, wasn't sure what it was, but called off the lecture anyway because nobody could hear him over the din. "In any case, you know what to do in case there ever is a fire," he consoled students who were somewhat downcast at missing out on the fun.

Things were not so easy in the Engineering Buildings with their numerous floors and narrow staircases. It took some people up to eight minutes to get out. The Bookstore's solution to the problem was to lock everybody IN. This doubtless saved a lot of pilfering, but we shudder to think of the roasted readers if there really had been a fire.

Some people misinterpreted the "hand bells" that were to be used in remote areas as "hand bills", and expected to be given sheets of paper at the appropriate time. One Economics type from Purvis Hall even made one up. It read: "Excuse me, sir or madam, but you may be interested to know that this building is on fire."

And what would happen if the fire chose to arrive at some more inopportune time? Like in the Bookstore on the first day of lectures? Or in the gym at Registration? Or in the Union on Activities Night — or at any other major event there? Or in the UL at exam time (imagine checking everyone's briefcase as they went out)?

In retrospect, if there is ever a fire on Monday, Wednesday, or Friday between 11 and 12, most people will know where to stampede. But should it happen at any other time, or in any other academic year but this one, no one will know anything. The obvious solution is to run hourly fire drills for a week (every September), but I hope the basic purpose has been served — whatever it is.

round the
GINGKO TREE
by LEW SOROKA

Last week, a campus dance headed its publicity announcements by advertising a "surprise guest" and the mayors of Montreal and Antigonish. Not one appeared. A recent charity drive said Mayor Drapeau, or his representative, would speak; needless to say, it turned out to be the representative. A recent Winter Carnival promised the Prime Minister — we got a Cabinet Minister. And so the list goes on, minor perhaps in its continued deceptions, but annoying just the same. Couldn't campus groups exhibit a little more discretion in promising what generally turns out to be a non-existent attraction? Big names are busy, granted, but their expressed uncertainty about appearing should be passed on, openly, to the student body.

Now might be the time to plan for the weekend of October 13. It's the Toronto football weekend (always big in itself), the triennial Open House, Homecoming for old grads, the fiftieth anniversary of COTC (Army training for students), as well as the first regular home football game this year. Come to think of it, the best deal may be to get out of town entirely.

The DAILY Newsfeatures department deserves a pat on its youthful back. It's been in existence for only two weeks, and already one of its features (the nationalization pool) has been written up in a Montreal newspaper.

The time to change courses begins next week, so be warned. Sell your books, kiss the Prof goodbye, and move on to something with less term papers before it's too late.

The speakers for this month's MCWA have been lined up. They are: Seymour Harris of the Harvard School of Public Administration; Robert Strausz-Hupé, Director of the Foreign Policy Research Institute at the University of Pennsylvania; and Vicount Amory, High Commissioner of the United Kingdom for Canada. A fourth plenary session will feature a discussion by Professors Michael Brecher, Michael Oliver and Maxwell Cohen of McGill, and Professor James Eayres from Toronto. The topic, as we said last week, is The New Europe.

A RAINY SUNDAY

I Morning

For him the consummation came quickly. She lay warm but serene, looking up like a martyr toward her god. He closed his eyes to the expression, but it appeared in the darkness of his mind.

"You are very gentle", she said, "almost more like a woman than a man, even though there is certainly a great strength in such gentleness." He responded with a small smile that showed something of pleasure and pain. "But I don't mind your gentleness at all. A woman should not be crushed like flowers by some careless boy. All real men are gentle". Her upturned face begged understanding.

But he knew something was missing in her voice, just as something was missing in the short history of their marriage. The fire was gone out of him because she absorbed it heroically but, in the end, he was depleted and not refilled. Now he only asked the power to rise up and take her brutally, to crush the flower of her so that its perfume might escape for the instant before death. If only he had the knowledge or the courage to proceed without it. Instead he looked down slowly upon her, brushing back some loose brown hair that strayed over her eyes. Then, with a soft kiss on the cheek, he left her and nothing of him remained. He was gone out of her completely and she shivered. There was no comfort, only the isolation that follows upon the failure of communication and the pain of recognizing that they had, again, failed.

The day was a rainy Sunday and from the bed they could see, framed in the one small window of the room, the elm tree outside. In the rain its dying leaves glistened red and yellow and, with every rush of wind, some left the branches and danced wildly in the air until they tumbled to death on the ground.

"Are you watching the leaves?" he asked, more concerned with his own observations than her response, desiring to vault the images the leaves wrought in his vision. She nodded that she was, indeed, watching them. "They seem to fall in songs," he continued, "each with a distinct rhythm and melody. They sing out their souls in those last seconds of life." Again he thought of her, but still went on. "That one now, the red one, is a tarantella and sings of its passion. And this faded one, you must see it because it comes down sadly and slow, is a blues. 'Ain't got nowhere to go but, Lord, I'm going down slow!'" She smiled at his quotation.

"The song of floating leaves," she thought in words. But to her the vision was remote and what was to him a source of joy and a way of life was to her a game, something to be discovered with pleasant delight and then examined with an objectivity he detested. Soon, he felt, she would point out that the movements of the leaves were not, after all, the visual expressions of song. She would demand an explanation and in her attempt to discover

how these images became an integral part of him she would emasculate them.

"Are you hungry?" The question intruded upon him. "I thought we might have breakfast in bed".

"Rainy Sundays were created for breakfast in bed," he added, thinking of the psalm singing leaf now chanting in the wind.

II Evening

The day had gone by in a usual way. During most of it he sat aloof, reading silently and, apparently, intently. But the

by Mike Glover

pages of the novel, in a way peculiar to the fiction of Henry James, had become tangled before his not very eager eyes. She had also read for awhile before moving on to sewing and cleaning and the other never-neglected chores of housekeeping. Her diligence always struck him. A fine wife certainly, but the Adam in him craved Eve.

As she passed by on the way to the kitchen he stopped her by the arm. Holding tightly he demanded with a question: "Do you love me at all?"

Her eyes kindled. "Of course I love you, more than anything

in the world I love you." It was a normal answer and he wanted so much more. He wanted her to come forward with whatever she held inside, to swear at him or run away that he might chase her wildly and catch her by the hair, pulling her back and down. She simply stopped to kiss him as he sat in the chair, the book standing strangely in his free hand.

"How do you know? I mean, why do you say you love me?"

"I love you as those singing leaves love the ground toward which they fall." The answer embarrassed her for a moment, but then she turned her eyes directly on his. He sat silent, unable to believe that she had absorbed the meaning of the morning, feeling slightly ashamed that his concealed attack had not only been exposed, but absorbed and beatified as he could never do. The metaphor that breathed inside her was not objectified at all, but a pure subjective awareness that left his images stranded like water in tidal pools.

"Can I ever tell you what you teach me?" But she only moved her eyes away, disappointed. Rising he embraced her and took her strongly. A courage came up in him like the sea and he knew at last her passion and response. All images flowed together and deep into the mystery of Sunday they went together, both lost and overwhelmed like the distant stars in the chaos beyond the window. And that night Deirdre conceived.

A New Translation

"Les Fleurs" Sont Belles

FLOWERS OF EVIL, by Charles Baudelaire. Translated by Florence Louis Friedman. The Ryerson Press: \$4.50.

Many English poets have striven to translate Baudelaire's "Les Fleurs du Mal", one of the more reckless being that South African poet, Roy Campbell. From the same country now appears a new translation by Florence Louis Friedman. This new effort - for such is the fate of any translator of Baudelaire - is far superior to that of Campbell. One very good reason for this is that Mrs. Friedman obviously appreciates - judging from her past literary association - the moral hell that South African politicians are today making of that country. This fact, to which Roy Campbell is notoriously oblivious, has surely helped her to achieve an affinity with Baudelaire's personal malaise.

Although this is by no means the only principal characteristic of Mrs. Friedman's work, it is surely the first as one reads the following from the opening address To The Reader:

The Devil jerks the strings,
O subtle guide
All around us loathsome
objects cast their spell
Each day we sink a little
nearer Hell
And pass through foetid
glooms, unhorried.

These lines might indicate, too the redeeming directness of Mrs. Friedman's version, a directness which she manages to retain even in the most horrible poems of "Les Fleurs du Mal".

Mrs. Friedman respects too the

reverence that Baudelaire held for language: she controls the English language as Baudelaire might well have demanded, even at the risk of diminished sonority. She renders:

"La mer est ton miroir,
tu contemples ton âme
Dans le decoulement infini
de sa lame,
Et ton esprit n'est pas un
gouffre moins amer".
in this manner: -
"The sea you mirror,
you your soul behold
In timeless waves that
through all time have rolled
Whose depths rival
your own in acrimony".

This illustrates, I think, a successful effort to reflect the overall wavelike movement which Baudelaire conveys: at the same time, it reflects Baudelaire's deep poetic insight into the affinity of Man with the Sea.

Although the originally banned portions of "Les Fleurs du Mal" are neither Baudelaire's greatest nor, nowadays, even most notorious work. Mrs. Friedman's rendition of "Les Metamorphoses du Vampire" is faithful - and effective. As I read it, those lines familiar to many of us

"All charified, charged utterly
A terrible beauty is born".
came to my mind, and not, I think, entirely out of context, either.

Leafing through this volume, one realizes that Baudelaire presents to a translator challenges of an infinite variety; for a reader, he deals with subjects of con-

tinual concern. Even these lines of which André Gide makes such effective use in "La Porte Etroite" carry, in Mrs. Friedman's version, peculiar force, and are pregnant with meaning at this particular time of year:

"Soon we shall be engulfed
in frozen gloom
Farewell bright warmth of
summer too short".

Mrs. Friedman handles very reverently, too, the insoluble sonorities at which Baudelaire triumphs, and merits great res-

pect in her handling of such lines as:

vois se pencher les
défuntes années
Sur les balcons du Ciel,
en robes surannées:
Surgir du fond des eaux
le Regret Souriant.

It is well worth while to seek out this book (as I fear one will have to), if only to admire Mrs. Friedman's integrity and humility in tackling a truly untranslatable master of French poetry.

FELIX CHERNIAVSKI

D. O. Hebb . . .

(Continued from page 5)
ness might become dull to the brighter student, after the novelty has worn off. This danger prevented him from using them in his course.

Research

Before coming to McGill, Professor Hebb spent five years at the Yerkes Laboratories of Primate Biology near Jacksonville, Florida. There he worked mainly with chimpanzees, investigating the fundamental problems of perception, motivation and learning.

The products of this concentrated research were many enlightening papers and The Organization of Behaviour dealing with a new aspect of the problems. His papers dealt with intelligence, emotion, memory, and motivation in man and other animals.

An experiment conducted two years ago on perception has proved a vast success, and has given

many new ideas on the subject. Fifteen to twenty projects are now going on in the department.

Hebb gives most of the credit for recent research to graduate students in the department, as most of his time is now involved in teaching.

The newest experiment at McGill is being done jointly with Dr. Langman of the Anatomy Department, and concerns microscopic study of nerve cells. The purpose is to observe the physiological activities of the cell and to correlate them with the cell movements.

Dr. Hebb was never interested in Psychology until he started studying it. He quotes 60% as "a gentleman's mark." For any bright student not interested in any other subject, psychology presents interesting and complex problems.

BAYLA SCHECTER

AND EVERY LOVELESS WOMAN

A WITCH

Salem forgotten
Macbeth a tragic thousand molecules of clay
Hunted no more
What is a witch today?

A witch is a woman
A very-much woman
Who haunted and spelled
by the tumbling crescent of the moon
hops on a phallus
that turns into a broom.

No ordinary woman
the weight of her passion
hangs heavy in her womb.

She moans and swells like a ripe red pear
waiting on the blowing branch
for her glossy lover.

and the longer she waits
the blacker grows her witch

Her lover appears
but a waxy orange pumpkin
leering and broken-toothed grinning with black gums
and walking on the tip-toes of a cat.

Their copulation is a spidery clasp
They snuggle together in a threshing union
of onions and cabbages and skin and bone
and of this is born a witching passion

Under the swirl of the laughing moon
the woman conceives like geometry
lust upon lust

No ordinary wife
she asks her pumpkin to give her his life
she asks her lover to live inside her womb
and never to look again on the moon.

When he refuses she cries a weird cry
and now her dark and glassy eye
her long sharp face and her swinging breasts
show that the woman, the loveless woman
is a witch
a witch forever unless
there should come love
yes.

EVE NORTON

THE SNOWMAN

By BOB COHEN
Sport Editor

Efficiency is usually the direct result of careful planning and organization. The resulting chaos at this week's Intramural Golf Tournament and Intercollegiate Golf Team Trials gives us an excellent example of what can happen when insufficient pains are taken in mapping an event. Here's what happened.

The Athletics Department acquired the facilities of the Summerlea Golf Club in Lachine. It was announced that all those wishing to participate in the tournament would have to "tee off" between 9:30 and 12:30 on opening day.

When noon rolled around, no fewer than forty hopefuls were waiting for their chance to play off the first tee. By 12:30 this number had been cut in half and the remaining twenty had to pack their bags and go home.

CAUSE AND EFFECT

Where did the mistake lie? 1) There was no rigid registration for the tournament. Quite a few were told that they would have no difficulty getting in at the post. 2) No starting times were arranged.

There is usually an eight minute gap between playing groups. If the tournament is being played in foursomes, the most people you can get out on the course in three hours is ninety-six.

The sad part of it although is that there probably were not that many competitors. With no set starting times, a large group came to the course around noon and many of them never got on.

What's the old cry? Wait 'till next year?

THE MOLSON AWARDS

Few people will dispute that the popularity of the game of football at McGill has taken tremendous steps over the past three years. Molson's Brewery has recently added more fuel to the fire.

Starting with the home opener against Toronto on Oct. 13, Molson's will present two awards at each of the Redmen's home games. One will go to the best backfielder (including the linebackers and the defensive halfbacks) and the other will go to the outstanding lineman.

The Awards were jointly conceived by Molson's public relations people and the Zeta Psi Fraternity. They will be presented on the basis of choice of two selectors. No one player will be able to win more than one of these handsome pewter mugs.

Salute Molson's for giving football at McGill a little extra something.

SNOWFLAKES

The Redmen leave for Western this morning at 11. As they do on all their road trips, they will be taking 28 men with them. Wonder if coach Bewley has had any thoughts of working with Willie Lambert at end or moving Russ Zelko to end and putting Lambert in the wingback slot?

Whitey Reimer showed up so well against St. F.X., Coach Bewley will likely start him in the defensive backfield tomorrow. Taylor's hand is in a cast. He's been practicing and will probably play tomorrow but his catching is bound to be hampered by that plaster of paris decoration. Big John Bowler's knee is back in shape and he'll be going under a full head of steam at Western.

John DiFederico has been talking it up in practice. John D was badly hampered by a gimpy knee last season but he passed a tough test on that greasy field last week and he's ready to roll. The Redmen are rich in corner linebackers. Steve Longstaff, Bruce Johansson, Wade Kenny and Tony Blair give the Rig Red terrific depth at the corner and it doesn't seem too unreasonable to suspect that one of the foursome will see some action in the middle.

One of the big threats to Tom Skypeck's passing game at London is Richard Suderman. This fellow is a 6'6" defensive end who has a facility for batting down passes at the line of scrimmage. Western was cleaned by Varsity 24-1 in an exhibition last Saturday. We wonder if cagey Johnny Metras was holding back anything.

Soccer Eleven Begins New Season vs R.M.C.

By DAVE McFARLANE

Tomorrow afternoon, while the football Redmen thunder across the London gridiron, a similarly dedicated group of Redmen Soccer players will remain at home to host the Royal Military College.

In this, the season's opener, many of last year's team are expected to be playing, including: star goalie Ian Henderson, center half Gordie Sharpe, inside right Geoffrey Williams, and inside left John Hardy.

As winners of the Ottawa St. Lawrence Conference for the past two years, the squad will be aiming towards its third consecutive championship when they take to the Upper Field at 2 pm.

If the preseason exhibition bouts mean anything, McGill's Soccer Eleven boasts a strong contingent.

Redmen Show Power

Last week at St. Johns, the Redmen hung a decisive defeat on Collège Militaire Royale in an exhibition tilt. Although the score was a close 3-1, our team completely out-played the cadets. McGill showed good form in the first half but a series of bad breaks together with erratic shooting kept them off the score sheet. C. M. R. opened the scoring in the second half on a penalty kick, but McGill came on strongly, firing home three unanswered goals. George Constantis, returning after a year's absence, played an outstanding game at wing back. He counted twice, once a penalty shot. As the squad was minus goalie Henderson, manager Andy Wood was forced to fill in. However, the defence was stellar, allowing few shots to be directed toward Wood.

The Redmen are expected to experience little difficulty with the Kingston cadets. However, they are definitely up for tomorrow's game.

The players competing tomorrow were chosen as a result of last night's scrimmage. The defence consists of: goalie Ian Henderson; backs Frank Galiano, Lee Clarks, George Constantis, Gordie Sharpe, Clive Mostert and George Blackman; up front are Steve Spurling, Leo Manin, Geof Williams, John Hardy, Eric Visser, Garth Elliott, Paul Szuts, and Jack Igre.

Injuries

Coach Searle said that injuries, especially to center forward Se-

bastian Sizgoric and back Neil George, have made his choice of the team difficult. However, he hoped that the entire squad would be ready when they encounter Sir George and Toronto. The team's spirit and unity is excellent, and with Searle's experienced coaching, they should go all the way. With such a fine quality of soccer being played, these fellows deserve a lot of spectator support. So let's get out on Saturday and cheer the Soccer Redmen to victory.

HOW TO give your money a chance to grow

Perhaps you have been thinking for some time about investing some of your money in good common shares, so that your investment savings will grow—keep pace with changing conditions. Then the very first thing you should do is visit a stock broker, a member of The Toronto Stock Exchange.

Tell your broker that you are considering investing and the amount of money you have in mind. Don't hesitate if you want to start out in a small way—lots of people do. Just remember that you are looking for practical ways and means to give your money "a chance to grow" so you will achieve greater financial independence for yourself and your family.

Any member of The Toronto Stock Exchange will be able to suggest a few common stocks that he thinks are best for you and your plans. He'll be glad to give you complete, accurate information about a company's profit and dividend record, and an authoritative opinion of the company's prospects. So whether your goal is extra income or the growth of your money over the years—the first thing you must do is get facts and sensible advice. That is exactly what you will get from any member of The Toronto Stock Exchange—take the time to talk to one soon!

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Name

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Intramural Sports

Touch Football

Friday, Oct. 5, 1 pm

Stadium: Egg Rolls vs Education.

Forbes Field: C.L.S. vs Medicine 2.

Tennis

Tuesday, Oct. 9, 12-2 pm

Intramural Tournament

The draw sheet is posted on the Intramural Notice Board. All players please check the time and place of their match.

St. James United Church

463 St. Catherine Street West
1435 City Councillors St.,
Close-by McGill.

THE REVEREND NORMAN RAWSON, D. D., MINISTER

HARVEST-HOME THANKSGIVING SERVICES

Beautiful Decorations

Glorious Music

11:00 am — Thanksgiving Message

"FRINGE BENEFITS"

The Reverend Dr. Norman Rawson Preaching
at Both Services.

7:00 pm — ARIAS from "THE CREATION", Haydn.

7:30 pm — Sermon Subject

"WHAT HAPPENED IN THE GARDEN OF EDEN?"

(a) — Was there ever such a place?

(b) — What was the tree?

(c) — What was the serpent?

The Third in the Series of Studies in the Book of Genesis

9:00 pm — FELLOWSHIP HOURS.

D. VI. 9-1231.

Two Students Wanted

for part-time work
in Union Cafeteria

Hours from 12 to 2 pm

\$1 per hour plus a meal

Methods Of Lifesaving Will Be Taught At Pool

Be the first in your gang to have a Red Cross Water Safety Instructor's Award. This opportunity to decorate your bathing suit with the treasured red cross will be open to any bona fide McGill student, male or female.

The 36 hours course will run for six weeks commencing on Tuesday, October 9, when a screen test will select those candidates who are of senior swimmer level and who will be considered qualified for the course.

Priority will be given to male Freshmen, who by taking this course will receive credit towards their Freshman Physical Education Program credit. To meet the age requirement, you must be eighteen years old as of January 1, 1963. Unfortunately the women's locker room facilities at the Sir Arthur Currie Gymnasium are limited and therefore preference will be given to Upperclass women and for this reason Freshettes need not apply.

The course will run two nights a week, Mondays and Thursdays, from 6.45 pm to 9.45 pm. The first half of the three-hour session will be a lecture which will be followed by an hour and a half of practice in the pool. This will allow practice of principles and techniques in swimming and water safety while they are still fresh in the minds.

Qualified Instructors

Dick Shadley, Instructor and Examiner, will supervise the course. Just taking the course does not insure receipt of the Award and it will be his job to weed out

those who have not come up to scratch in the final examination.

The course will also feature other well known figures in swimming. John Cunningham, Director of the Red Cross Water Safety Program and Ross Firth, who has been associated with the McGill Swimming Team and Water Polo Team in past years, will give valuable lecture time. Firth is also the former Director of the Provincial program.

Former McGill swimmers, Cameron Grout and Dick Pound will also lecture. Both aquanauts represented Canada at the Olympic Games at Rome in 1960 and Dick Pound will be going to the British Empire Games in November.

Pauline McCullough, former McGill Synchronized Swimming star, Martin Raff, Lois Gold, Deanno Friedman, Merle Stotland, Bruce Costom and Herky Rubin make up the list of qualified instructors.

Advantages

There are more advantages to having this Award than just having something to sew on your bathing suit to mask an embarrassing rip or to boost the ego. Successful candidates will find this a prime factor when hunting for a summer job next summer. Most clubs and beaches require such a distinction when looking for lifeguards for summer work and many camps pay higher wages to qualified swimming instructors.

Low Cost

For the price of \$5.00, the Red Cross fee payable when you are accepted for the course, you will receive 36 hours of instruction from some of the finest instructors in this area. The class will have a maximum of approximately 60 people. Anyone interested in entering the course is asked to appear at the lecture hall of the Sir Arthur Currie Gym at 6.30 pm on Tuesday, October 9, for the screen test.

STUDENTS REQUIRED

For Full Or Part-Time Work Capabilities - the desire to earn an above average income.

Contact Mr. Schwartz: 731-3591 or RE. 9-9080

CLASSIFIED ADS

ROOM with/without board and people of same interests sought by foreign student interested in anthropology, eugenics and creative thought. Please call VI. 2-0834, Room 6.

FURNISHED modern apt., for rent, 1 1/2 rooms. Carpeted, private bathroom, kitchen & laundry facilities. Quiet location, 3555 Jeanne Mance, Call Miss Simmons, VI. 4-6311 (McGill) Local 656 or the Supt., AV. 8-0359.

WANTED - Skiers to share ski shack, St. Sauveur near Nymark's, \$50. Phone George RE. 3-0628.

WANTED - ride toward N.Y.C. Friday after 8.00. Will share driving and expenses. Call John, 842-0568, Rm 401.

FRIGHTENED - We are New Little Ramblers who have lost our City-Bah-Bah-Bah.

ROOM to let - One large (double parlor) and one small room, all conveniences, private shower, privileges. Prud'homme Ave. above Sher. W. HU. 8-1539.

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Redmen To Meet Mustangs In Weekend Tilt At Western

by IVOR RIFF

McGill's football Redmen fly to London today to prepare for Saturday's League opener against the University of Western Ontario Mustangs. Hot on the heels of their decisive 13-7 victory over the St. Francis Xavier squad, the Redmen will attempt to duplicate this win at Western's expense.

Johnny Metras' Mustangs will be fired up to avenge their 20-7 loss suffered at the hands of McGill's 1961 squad. Coach Bill Bewley will be placing his unbeaten, and once tried record, on the line in the first league game of the '62 season. A full squad will dress for McGill's opening tilt.

Andy Conner, the 225-pound two-way tackle from Princeton who suffered a broken wrist in last Saturday's game will dress but with a cast. Coach Bewley does not feel that this will in any way hamper Conner's aggressive play.

Halfback Graeme Strathdee and center Dave Morton who were questionable starters earlier this week will both dress. Don Taylor's broken thumb may force a change in the McGill starting offense. The 6'1" all-star end will see action as a defensive end. His effectiveness on offense has been hampered and Coach Bewley this week ran both Potter and Abbott in Taylor's end position during practise. Whitey Reimer, a second-year man with the Redmen, will be the sole addition to the McGill Defensive 12. His alert play impressed the coaching staff and his two key interceptions last Saturday prompted the move which places him as a defensive end along with Taylor and Zelko.

Home Town Growd

Metras' Mustangs will be up for the game — their first home game of the season. A capacity crowd is expected to fill the J. W. Little Memorial Stadium in London. The team should be in fighting spirit before the hometown crowd after their lacklustre performance at Toronto last week. Coach Bewley

is confident his boys can contain Western's passing game. McGill's big line will be rushing QB Gary Boug. Boug, at 170 pounds and 5'8" is known around the league as an excellent runner. Western's secret weapon comes in the neat little bundle of a 215-pound 6'6" giant named Richard Sudurman. This could pose quite a problem for McGill's "little" defensive ends.

Western's running punch will come in the form of John Wydareny, a 6'1", 190-pound London hometown product. Wydareny, who missed last year's schedule because of ineligibility, is back again and rushing well. The other half of the Western one-two punch is Jimmy Weber. Weber, an excellent all round football player goes both ways for the Mustangs and in addition boots field goals and kickoffs.

Coach Bewley leaves today with the squad for London. The team will fly out and hold a light practice this afternoon in London. Bewley is hoping for a cool, clear, crisp Canadian autumn afternoon to show off his highly vaunted running attack.

Unfortunately, this game will not be televised.

Toronto Hosts Queen's
Meanwhile, at Toronto, the Var-

sity Blues play host to the defending champions Queen's Golden Gaels. Seeing as Toronto has beaten Western 24-1 in a pre-season match, the way the Redmen trample the Mustangs will show roughly how the league stacks up.

In rolling up their impressive win over Western, the Blues used Redmen tactics to great advantage — namely the homerun pass. Rookie QB Bruce Taylor was able to toss strikes of 33 and 64 yards to his ends who were constantly in the clear. This lack of deep safeties should enable Tom Sky-peck to call his favorite play many times, especially since Eric Walter has the knack of springing loose with deadly effect.

Piano Tuition LOUIS BURKO

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